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The Acceptance of *Hai-kuo t'u-chih* in Japan on the Eve of the Meiji Restoration — centered on Sakuma Shozan —

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Key words ; WEI YÜAN, SHENG-WU CHIH, HAI-KUO T'U-CHIH, SAKUMA SHOZAN, THE OPIUM WAR HERODIANS, LIN TSE-HSÜ, LITERATI AND SAMURAI, KAWAJI TOSHIKIRA TECHNOLOGY.

Hai-kuo t'u-chih (*Illustrated Treatise on Maritime Countries*) by Wei Yüan (1794 — 1857) was most widely read and had the greatest influence among the Japanese people on the eve of the Meiji Restoration among many books which were imported from China at that age. Within only three years after it was imported in 1854, twenty-three Japanese edition were reprinted with the title of *Kaikoku Zushi*. Among them sixteen Japanese translations were included. This fact shows that *Kaikoku Zushi* was read even by the common people who could not read Chinese writing. This enthusiastic reception by the Japanese people to this book is contrastable to the indifferent attitude to it by Chinese intellectuals before China was defeated in the Arrow War in 1856.

The types of acceptance of this book in Japan at that age are divided into three types. The first type is to “control foreigners by copying the distinguished points of those same foreigners”, that is, to accomplish the independence of Japan by adopting Western technology. The second is to exclude foreigners by learning the tactics and strategy from this book. And the third is to learn the distinguished points in politics, laws, economy and social system of Western countries and to civilize Japan through this.

Among these the first and the third are important. In this article we must confine ourselves to the first type. The social character of the first type is called ‘Herodians’ by Arnold Toynbee and I would like to select Sakuma Shozan (1811 — 1864) as a representative of the ‘Herodians’ in Japan in that age.

Wei Yuan and Sakuma Shozan had common ground in their idea of adopting Western technology, though they had no relation to each other. Shozan considers Wei Yuan as a ‘kindred spirit’ in a foreign country.

The differences between them are as follows : Wei Yuan was satisfied with buying battle ships and cannons from foreign countries. Shozan was not satisfied with this and he himself tried to manufacture cannons in Western style. In order to succeed in this trial, he began to learn Dutch and mastered it. Reading a book about gunnery written in Dutch, he succeeded in the manufacture of guns.

Though Shozan respected Wei Yüan, he did not adopt the description on the way of manufacturing guns in *Kaikoku Zushi*, because it was not based upon his own experiments and it seemed for Shozan to be mere “child’s plays”. It will be not erroneous if

from this we detect a difference between the intellectual culture of *literati* in China who had contempt for technology and that of *samurai* in Japan who acknowledged all forms of skill. And furthermore Shozan had a tradition of making experiments for one self and putting a thing to the test, among Tokugawa scientists.

The 'First Person' Pattern of Narration (Japanese *nikki bungaku* and the European Autobiographical Tradition)

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Key words ; CULTURAL CODES, PERSONAL VS. NON-PERSONAL NARRATIVE, AUTHOR/NARRATOR/PROTAGONIST, HORIZON OF EXPECTATIONS, CONCEPTS OF THE *EGO*, NARRATIVE TIME, "WAITING"

The paper is an attempt to outline the major generic characteristics of the Japanese *nikki bungaku* (the generic appellation suggested is *Lyrical Diaries*) both for readers of Japanese Classical Literature, and for readers of Theory of Literature and Culture.

It opens with a discussion of the 'personal vs. non-personal narrative', claiming that the line of demarkation does not necessarily coincide with the grammatical markers of the first person, hence the necessity to "rethink" the model of the three-folded relationship "author/narrator/protagonist".

Then it introduces several basic European critical writings on autobiography, aiming at the differences on the level of the "horizon of expectations". The search for differences proceeds with other elements of the cultural codes, focusing on the concepts of the *ego*, defined by the different anthropological views.

On this basis a comparison between the occidental and the Japanese tradition is made, which brings forth the theoretical problem of the efficiency of traditional comparative studies in the case of 'basically' different patterns of cultural development.

This is followed by an analysis of the narrative time in *nikki bungaku*, based on Gerard Genette's *Narrative Discourse*. The aim of this analysis is to outline the characteristics of *nikki bungaku* as a specific discourse structure, and to trace the limits of application of Genette's strategy of reading to non-occidental cultures. This results in the extension of Genette's theoretical structure with another form of the duration of the narrative time, namely *extension*.

The paper concludes with some remarks on the importance of the further research of the autobiographical mode of writing for the general theory of writing and text analysis.

The Formation of Secularism in Japanese Early Modern Times

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Key words ; REJECTION OF BUDDHISM, SECULARISM, ITO JINSAI, A MIND IN BONDAGE TO EARTHLY PASSIONS, REGARD FOR THE VALUE OF DAILY COMMON LIFE, CONSCIOUSNESS OF THE VALUE = ORDER, MOTOORI NORINAGA, A DESCENDANT OF GODS = EMPEROR, A WAY OF THINKING COMMON HABITS TO BE USUFUL, QUIBBLING

By secularism, I mean a way of thinking in which people concentrate their concerns on human affairs in this world, rather than on the “other” world such as life after death or the period before birth. This secularism in Japan was formed in the latter part of the sixteenth century. The phenomenon can be explained by such economic factors as the increase in productivity due to newly reclaimed rice fields, but in this paper I focus on some crucial elements in Japanese intellectual history.

The first element is the indifference to religious cosmology which was caused by the antagonism of Confucianism to Buddhism. Confucianism vigorously propagated the teaching of morals in this world and criticized Buddhism for its lack of political and social ethics. Since Confucianism became the orthodox state religion, a studied indifference to religion was a requirement for membership in the intelligentsia of the time.

The second element is an optimistic view of human nature. Ito Jinsai (1627 – 1705) was an important Japanese Confucian scholar who denounced Sung Learning as a distortion of the original teachings of Confucius. In his youth Jinsai had been a student of Zen Buddhist meditation. From this experience with Zen, he developed an understanding of what could be termed “abnormal psychology.” He was convinced that truth could be found in the daily lives of common people and that “abnormal” matters were evil ; he abandoned the teachings of Buddhism. Jinsai’s notion that human beings had a natural tendency toward goodness was shared by many of his contemporaries. These intellectuals could not sympathize with the Buddhist idea of the mind in bondage to earthly passions as did the founders of Kamakura Buddhism.

The third element is the Nativist view of this world as god’s kingdom. According to Motoori Norinaga (1730 – 1801), the rule of Emperor could guarantee that subjects’ earthly lives were complete because the Emperor was a descendant of gods who had created all beings. There was no need for the help of any transcendentalist religions. This world was god’s kingdom as long as the Emperor lived.

It is an interesting fact that Buddhist death rituals continued to spread across Japan even as secularism was taking hold. Despite the efforts of Confucianism and the Nativist School to cast off Buddhist influences, common people themselves believed that when they died, they could become a “Hotoke” (Buddha). With its services for the repose of the deceased, Buddhism serves as a counterbalance to secularism in Japan.

The Gion Festival and Imported Draperies

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Key words ; GION FESTIVAL, DRAGON GOD, DYED AND WOVEN DRAPERIES, ANCIENT CHINESE CARPETING, ANCIENT KOREAN TAPESTRIES, KESA, GION-SAIREI-ZU, RAKUCHU-RAKUGAI-ZU, DOCUMENTS OWNED BY YAMAHOKO-CHO, GION-GORYOESAI-KI

It is no exaggeration to say that, in terms of quality, quantity and variety, the artworks presently used for floats (Yama's and Hoko's) at the Gion Festival are world treasures. Especially, the many dyed and woven draperies, imported from India, the Middle East and Europe after the Great Navigation period, and parts of China, provide a general history of dying and weaving.

The Festival floats first appeared during the Nanbokucho period, but were destroyed by fire in the Onin War. Restored in Meio 9 (1500), the Gion Festival has been a traditional event for 650 years. The Gion Festival artworks are now designated as National Important Tangible and Intangible Assets.

While defining the essential spirit of the Gion Festival, this article examines the circumstances of the dyed and woven draperies imported during the period from the late Middle ages to the early Modern age. It identifies the draperies in Yamahoko-cho by means of pictorial materials, from the Muromachi era to the early Edo era, including those in the "TSUKINAMI-Sairei-Zu" (Tokyo Museum), the "Gion, San'no-Sairei-Zu" (Suntory Art Museum), the Machida and Uesugi families' "Rakuchu-Rakugai-Zu." The SHŌKOJI "Rakuchu-Rakugai-Zu," the HACHIMANYAMA's "Gion-Matsuri-Zu," and others. Appended at the end of this article is listing of "Imported Draperies by Types."

Allusion and Metaphor (VIII)

—— "The Roses Are About to Bloom" and other poems from the *Hakushi-monju* (Po Chu-i's Collected Works) in *The Tale of Genji* ——

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Key words ; CHAPTERS FROM *THE TALE OF GENJI* : SAKAKI (THE SACRED TREE), SUMA (SUMA), TAKEKAWA (BAMBOO RIVER), KOCHO (BUTTERFLIES), OTOME (THE MAIDEN), YUGAO (THE EVENING GLORY), MUMEGAE (A BRANCH OF PLUM), MABOROSHI (THE WIZARD), ASAGAO (THE MORNING GLORY)
POLITICAL FAILURE, FRIENDSHIP, HUMAN DRAMA, THE WORLDLINESS OF LOVE, DESOLATE SCENERY, HANDWRITING, LONGING FOR SOMEONE WHO IS

DEAD, OLD AGE, THE DISAGREEABILITY OF PUBLIC LIFE, THE TRANQUILITY
OF RETIREMENT FROM PUBLIC LIFE

The purpose of this paper is to consider the metaphorical uses of several words and phrases from the *Hakusimonju* (Po Chu-i's Collected Works) in *The Tale of Genji*.

1. In the 'Sakaki' (The Sacred Tree) Chapter, the poem "The Roses Are About to Bloom" serves as a metaphor for Genji's state of mind as he ponders the causes of his political failure, seeks for friendship, and longs for the dead Fujitsubo while at the same time trying to maintain his high ambitions and ideals.

2. In the 'Suma' (Suma) Chapter, the allusion to the poem "The Thirty-first Day of the Third Month of the Tenth Year" shows that the bond of friendship between Genji and To no Chujo is as deep as that between Po Chu-i and Genshin, and that on parting, the two experienced a sorrow that was equal to that of the two Chinese friends; in this chapter Po Chu-i's poems are also used to suggest to the reader the depth of Genji's emotions as he looks back on the first half of his life.

3. In the 'Takekawa' (Bamboo River) Chapter, the poem "Spring River" is used to express the hope the female protagonist Tamakazura cherishes amidst all the anxiety created by the intricate comings and goings of the human drama in progress around her.

4. In the 'Kocho' (Butterflies) Chapter, the poem "Twelve Lines Composed of Seven Characters Each" is alluded to in order to criticize the worldliness of love.

5. According to the *Moshin-sho*, the poem "Twelve Lines Composed of Seven Characters Each" is also alluded to in the 'Otome' (The Maiden) Chapter, but I do not believe that this can be called an allusion.

6. In the 'Yugao' (The Evening Glory) Chapter, the poem "Listening to the Sound of the Fulling Block in the Evening" alludes to the desolation of the scenery, and the psychological pain of the protagonist Genji.

7. In the 'Mumegae' (A Branch of Plum) Chapter, the poem "On the Last Poem in the Collected Poems of Yüan Hsiaoyin" is used to show that Genji's superb hand is a fine match for the refined beauty of the calligraphy of Yüan Hsiaoyin.

8. In the 'Maboroshi' (The Wizard) Chapter, the same poem is used to emphasize the fact that Genji has aged, and to express the depth of his longing for the dead Murasaki.

9. In the 'Asagao' (The Morning Glory) Chapter, the poem "To Huang P'u Shutzü" is used to show that, in the depths of his heart, Genji has aged, and to imply that he is growing weary of public life.

10. In the 'Suma' (Suma) Chapter, the poem "On Gazing at the Breathtaking View from a Building by the River" is alluded to in order to show the peace and tranquility people can feel when they have left public life, and are far from the capital.

A Computer Utilization on Humanities III :
Improvement of OCR Recognition of Documents Printed in
Old-fashioned Japanese Fonts

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Key words ; OCR, OLD-FASHIONED JAPANESE FONTS, SED, STRING PROCESSING LANGUAGE, RECOGNITION ACCURACY, POST-EDITING IMPROVEMENT, AUTOMATIC DIFFERENCE DETECTION

A post-editing program is developed to improve the accuracy of OCR (Optical Character Recognizer) for documents printed in old-fashioned Japanese fonts.

Japanese character OCRs are reported by the manufacturers that they can read Japanese characters with over 99% accuracy. For modern Japanese fonts, the accuracy decreases only up to 95% even under unfavorable conditions. For old-fashioned Japanese fonts, however, the accuracy does not reach 80%. This program is able to correct some of the mis-recognized characters from the knowledge acquired from other manual post-editing examples. Two texts are compared and separated into matching strings and different pairs of strings. The latter are formed into the correction knowledge and the former are used to confirm whether the mis-recognition patterns are generally occurred. How to extract correction knowledge is described.

A simulation and an experiment of the use of the program shows that the recognition accuracy of OCR on some "Ofuregaki Shûsei" volumes is improved by 10% from the original 80%.

Changing Japan in the New York Times
1852 – 1869

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Key words ; THE NEW YORK TIMES, BARBAROUS, SEMI-CIVILIZED, CIVILIZED, MIKADO, TYCOON, THE SPIRITUAL EMPEROR, THE TEMPORAL EMPEROR, FEUDAL SYSTEM (FEUDALITY), THE BOSHIN WAR

When Commodore Perry knocked our door closed for 200 years, the New York Times had already opened the window widely, to look at Japan. Now, its articles show us not only historical facts but also its way of thinking about our country, which had been changing to the modern international country at that time.

At the beginning of the diplomatic intercourse between Japan and the United States, the New York Times maintained that in treating with a barbarous people, the United States should make some attempts to get their confidence and good will, and criticized to appeal to arms. The articles were really friendly to Japan, because of its obedience.

In the first half of 1860's, the New York Times did not have any good sentiment toward Japan. Our country had still hesitated to open the ports to foreigners, and in the confusion, the Japanese government often broke the rule in the international society. The New York Times tried to understand the cause of the confusion in Japan, and to consider Japanese own system, especially, the two-headed sovereignty (Mikado and Tycoon), and the feudality.

In the latter half of 1860's, Japan decided to open the country to foreigner at last, and prepared to make good relation to foreign countries. After the Boshin war, the New York Times said that Japan had completely overthrown its two-headed sovereignty and feudal system, and recognized that Japan grew up to one of the civilized countries.

Ethnographical Notes on Munda (1) an introduction

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Key words ; MUNDA, CHOTANAGPUR, ETHNOGRAPHY, CLASSIFIED VOCABULARY, TRIBE, ETHNIC MINORITY, SANSKRITIZATION, DIKUIZATION, NATURE-ORIENTED SOCIETY, NORM-ORIENTED SOCIETY

I have spent more than six years in Ranchi (India) to study Mundari, the language of the Munda people, which is spoken by some 750,000 in south Bihar and in adjoining areas of Orissa in India. I have also collected ethnographical data on Munda. Thus I will present it as a serial in this journal.

First of all we discuss here the conceptual issues in relation to ethnography on Munda. We argue following points ;

- (1) to explain the framework for a description in this series.
- (2) to examine the concept of "tribe" in India.
- (3) to reconsider the concept of "sanskritization" by M.N. Srinivas from the Munda's point of view.
- (4) to propose the new model to analyse the social conflict between the indigenous peoples and the outsiders in Chotanagpur.

In conclusion we suggest the conceptual framework as follows ;

- (1) Our description is based on the linguistic method : namely to describe a classified vocabulary with exact meanings in cultural context.
- (2) We use the term "minority" or "ethnic minority" instead of "tribe" which is an ambiguous and colonial term.
- (3) We propose the new term "dikuization" (diku : outsider) for the social change among Munda instead of sanskritization which is an ethnocentric term. We also mention observable features for dikuization such as language, name, greeting etc.
- (4) We introduce the new terms "nature-oriented society" and "norm-oriented society". The former represents the traditional Munda society and the latter consists of the

Hindu, Muslim and Christian societies. We illustrate the classification of both societies by the basic elements of identity. The historical process from nature-oriented society to norm-oriented society is considered as dikuization.

Chronology of Population Statistics in Early Meiji Japan

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Key words ; POPULATION, STATISTICS, MEIJI(?) RESTORATION, POPULATION REGISTRATION, CENSUS

Japan carried out the first modern census in 1920, very late compared with any other countries. But she had population statistics before that, even in the Tokugawa era, which were compiled by the Tokugawa government from 1721 to 1846 in every 6 years, by each province and by sex.

After the Meiji Restoration, the government established a new registration system. The government tested a new system as early as 1868 in Kyoto, applied already existed registration system in Choshu domain, from where the new leaders of Meiji government were appeared one after another. The government carried out this system in Tokyo and several other places in 1869 – 71, and finally in 1872, the new registration system was established all over Japan. But as this system was to register individuals in their domiciled place, with some characteristics of Confusian ideology.

On the other hand, peculiar bureaucrats, like Koji Sugi, learned the Western statistics and census-taking through the Dutch studies in the last decade of Tokugawa era, realized that population survey was entirely different from that registration. Sugi, as a head of the bureau of statistics, promoted to the government the necessity of census taking, and his idea was actualized in 1879 for the census-like population survey to Yamanashi Prefecture. But after the political change in 1881, the government became strongly influenced by the person originated from Choshu and Satsuma, Sugi lost his supporter in the government, and finally his bureau itself was abolished.

But the government compiled population statistics based on the newly introduced registration system after 1879. There are several changes in format and content, but they published continuously until the first census. Recently, these population statistics have been edited by the author and their photo-copying publication is now going on. We can find very important population statistics among them, for instance in 1886, the population calculated by each age with marital status in every prefecture.